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PAMPHLETS.

*Museum
of
fine-arts.*





MUSEUM OF FINE ARTS.

EXHIBITION

OF

AMERICAN ETCHINGS,

(SECOND EDITION,)

April 11th to May 9th, 1881.



BOSTON :
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.

1881.

In the preparation of this Exhibition, the Administration of the Museum is greatly indebted to the assistance of Mr. S. R. KOEHLER.

EXHIBITION OF AMERICAN ETCHINGS.

APRIL 11 TO MAY 9, 1881.

ETCHING is one of the many reproductive, or rather multiplying processes, whose aim it is to produce a type from which, by means of the printing-press, a large number of copies or impressions of a work of art may be obtained, without the necessity of recreating the type for every copy.

To obtain such an impression, three methods may be followed : —

1. The design may be executed in lines or dots raised above the surface which supports them. A roller charged with printing ink is then passed over these lines, and paper is pressed against them. When the paper is removed it carries the ink along with it, and the result is an impression. This is the principle of ordinary type printing, and of the woodcut.

2. The design may be executed in lines or dots cut into a metal plate, so that each line forms a furrow, and each dot a pit, sunk below the surface of the plate. These furrows and pits are then filled with ink, and the surface is cleaned, care being taken not to disturb the ink in the incised lines and dots. A piece of paper pressed against a plate so prepared takes the ink out of the lines, and the result is again an impression. This is the principle of steel-plate and copper-plate printing.

3. A third method, finally, is that employed in lithography. In this process the design is executed on a perfectly flat stone, which is afterwards so prepared by means of chemical agents, that only those parts of the stone which are covered by the design will accept the ink, while the bare parts reject it.

Nos. 526 and 527, in this exhibition, illustrate the difference of result obtained by printing from the raised or the sunken parts of a block or plate. No. 526 A is an impression taken from an etched plate in the usual way, *i. e.*, on the copperplate or roller press after the lines have been filled in with ink. No. 526 B is an impression taken from the same plate on the book or type press, *i. e.*, printed like a woodcut, the surface inked, the lines left clean. Nos. 527 A and B show the results obtained from a woodcut, treated similarly. No. A is an impression taken the usual way on the type press, the block inked on the surface. No. B shows the same block printed on the roller press, the surface cleaned and the interstices between the lines filled with ink.

Upon the second of the methods above described are based all the various styles of engraving known as line engraving, stippling, mezzotint, aquatint, and etching. From the slight outline of technical processes given, it is evident that the second method has a great advantage over the first and the third. In woodcut printing and in lithography the ink is spread in a thin film of even thickness, over the surface of the lines and dots which go to make up the design, while in plate printing the quantity of ink deposited on the paper will vary from the

faintest gray to the intensest velvety black, with the varying depth of the furrows and pits. As the engraver can vary this depth at will, it follows that he can command an extensive scale of tones which is quite out of the reach of the wood engraver or lithographer.¹ This is one of the advantages of etching, which, however, it shares with its fellow processes. But there are others which belong to it alone.

In engraving proper all the incisions are made by the graver or burin, a steel instrument guided by the hand of the engraver. This requires the application of considerable force and of an immense amount of labor, directed by great skill, which can be acquired only after long practice. Engraving is, therefore, useless to the creative artist, who needs a means of expression which will easily follow the impulse of his inspiration. Such a means, coupled with all the advantages of a multiplying process, is offered by etching, in which the graver is replaced by a chemical agent. The process may be summarily described as follows: If an acid (called a mordant in the technical language of the etcher) is brought into contact with metal, it corrodes the latter, and finally eats it up altogether; if it is brought into contact with wax, or resinous substances, no action ensues. Therefore, if we cover a plate of copper or other metal with a ground or varnish composed of wax and resinous substances, and then draw lines upon this ground with a steel point or needle, so that each stroke

¹ This statement of facts is in no wise intended to convey a disparagement of wood engraving or lithography. These arts offer other advantages, as an offset; but it would be out of place here to dwell upon them.

of the point lays bare the metal, we shall have a drawing in lines of metal (which are affected by acid) on a ground of varnish (which is not so affected). If now we expose the plate to the action of a mordant, we shall find, upon removing the ground by means of benzine, that the lines have been *bitten into* the plate, so that each line forms a groove or furrow. The depth and breadth of the lines depend upon the size of the points used, and the time of exposure to the acid.

There is a characteristic difference between the line produced by the burin and that produced by the acid, and this must also be noted here, as another of the advantages of etching depends upon it. The burin line is comparatively sharp and clean cut, and it is this quality which, to a large extent, produces the cold, metallic effect so often complained of in line engravings. The etched line, on the contrary, is rugged and jagged along its edges, and this imparts "warmth" and life to it.

The technical characteristics of etching, upon which its artistic capabilities depend, may be summed up as follows: An absolute freedom of line, as the point, if rightly used without too much pressure, plays upon the ground with even less friction than the pencil does upon paper; a range of tones varying from the faintest gray to the deepest velvety black; and a warmth of line, and consequently a possibility of indicating color, far beyond that attainable by any other process at the command of the creative artist.

If a plate is not quite satisfactory after the first biting, it may be regrounded and rebitten to give it

additional strength; or it may be scraped or ground down to reduce lines that are too strong, and it may finally receive a last finish with the dry point, a sharp needle with which very delicate lines are drawn directly on the copper. (For tools and materials employed in etching, see the case in the East Room.)

The impressions taken between these various operations, to ascertain the result obtained, are called *working proofs* (see Nos. 517 to 520). These working proofs, of which usually only one or two are taken, must not be confounded with *states* (see Nos. 521 to 523). When the plate is finished, it is in its first state; but sometimes the artist takes it into his head to alter a plate after a number has been printed, and the plate so altered is then in its second state; and there is nothing to prevent the artist from getting it into as many states as he pleases. Very frequently states are artificially created for purposes of trade, and as a guarantee of early impression. In important engravings some small part is left unfinished, or a slight sketch is added on the margin of the plate, and the proofs thus marked are called *épreuves de remarque*. Other differences are made in the lettering, and there are proofs before lettering, proofs with open letters, and so on. Formerly these marks, if honestly used, had some value, as showing that the impression was an early one, before the plate had deteriorated from wear. At present, however, such guarantees are needless, since the highly developed process of steel-facing makes it possible so to protect the plate, that with careful treatment there is no reason why the ten-thousandth impression should not be as good as, and, indeed, somewhat better than, the first.

There is, however, a great difference in the printing, and in no kind of printing is this difference more noticeable than in the case of etchings. All good printers must be workmen of great skill, but the good etching printer must be considerable of an artist. - Nos. 524 and 525, in this exhibition, show impressions taken from the same plates, the first impression in both cases being treated as an ordinary workman would treat them, *i. e.*, "clean wiped," or "dry printed," the second being intelligently printed according to the demands of the plate and the wishes of the artist, *i. e.*, "with *retroussage*," a term which it would take too long to explain here. The great possibilities of printing explain, also, why an impression printed by the etcher himself is generally valued more highly than an impression taken by a professional printer. It is furthermore evident that the cost of etching printing is much more expensive than ordinary printing, and may be made to vary according to the amount of labor and skill expended upon it. The term *proofs*, as distinguished from *prints*, is therefore still admissible, but it ought to be understood to mean simply impressions printed with all the care the printer is capable of bestowing upon them, as opposed to the prints, which are taken in a more business-like way. Proofs, finally, are usually printed upon a better quality of paper, those upon Japanese paper being, as a rule, preferable. The Japanese papers selected for the purpose have a translucence and gloss which no other paper has, and which imparts to the impression a quality akin to the colored light which streams through a window of

stained glass. The exhibition offers sufficient evidence in support of this assertion. The pride of the collector is, however, a proof on parchment, of which generally only a very few are printed. Nos. 735 and 736, in the small collection of foreign etchings in Second Room, are proofs on parchment.

Etching is frequently combined with mezzotint or aquatint, these latter processes being employed to obtain flat or graded tints, which cannot be obtained by the needle. The magnificent plates of Turner's *Liber Studiorum* (in Second Print Room) offer the best-known examples of the combination of mezzotint with etching. The same combination is shown in this exhibition by the plates of Mr. Chas. H. Moore (Nos. 271 to 273). Aquatint has been but little used by American artists. An example may be seen in the work of Mr. J. Henry Hill (No. 191).

Drawings, capable of yielding impressions, may also be executed upon the bare copper, by scratching with the dry point, without the intervention of ground or acid. The peculiarity of such plates is the *bur*, that is to say, the ridge of metal which the point throws up as it ploughs through the plate, and which retains the ink in printing. Very rich effects, as velvety as mezzotint, may be produced in this way. Specimens of dry point are furnished in some plates by Mr. Peter Moran (Nos. 515, 516). Probably the most celebrated dry point thus far produced is the *Burgomaster Six*, by Rembrandt, which may be seen in Second Room (No. 606).

The term *etchings* is wrongly applied to the works of the dry point, but it will hardly be possible to eradicate

the custom, as the instrument is so intimately associated with the etching needle, and as etched plates are but rarely finished without a recourse to the dry point. But it may be well to warn against the use of the phrases "pen-and-ink etchings," and "etchings on linen," which are the offspring, at the best, of thoughtlessness. *To etch* is equivalent to the German *aetzen*, and has the same root as the English verb *to eat*. Its meaning is to corrode, — to eat away; and its misapplication in the phrases cited is, therefore, quite apparent.

There is a popular mistake abroad, that the production of an etching is an easy matter. Technically speaking the difficulties are, indeed, comparatively small; but only an artist of very high rank can make a really fine etching. Any one can scratch lines in the ground, and can bite these lines with the aid of some mordant, and no one can deny that the result is "an etching." But whether the proofs will be worth looking at must depend entirely on the artistic qualities of the etcher. A bad artist cannot be a good etcher, and it will be found that the very few etchers of the past, such as Rembrandt, who really deserve the epithet of *great*, were also great painters.

Etchers are very generally divided into two classes, — original or painter-etchers and reproductive etchers, — and the work of the latter is sometimes spoken of as less valuable. Etching being, as before noted, the most *personal* of the reproductive arts, inasmuch as it allows of the creation of original works in a state suitable for extensive multiplication, undoubtedly finds its

highest application as an original means of expression. But it would be folly to underrate the standing of the reproductive etcher. His talent is of a peculiar kind, and is quite as rarely found in an approach to perfection as that of the creative artist. The reproductive etcher must possess a power of analysis and a facility of adaptation which will enable him to see with the eyes and work with the hand of every artist whom he is called upon to translate. The less skilled translator reduces every original set before him to the level of his own nature. The great reproductive etchers, such as Rajon, Unger, Flameng, Waltner, Courty, etc. (for some specimens of their work see Second Room), together with the great engravers, will live in the memory of man as long as the masters themselves are not forgotten.

Etching is said to have been first practised in the sixteenth century by Dürer and Hopfer, in Germany, and by Parmigiano and others in Italy. To these artists, however, the etched line was simply a substitute for the engraved line. Those qualities of etching which we think of to-day when the art is mentioned, we do not find until we come to Rembrandt, and his countrymen and contemporaries; and, as etching declined rapidly after their time, it has been said, with some show of truth, that it was born in the seventeenth century, and that its history is identical with that of Rembrandt. The qualities of the school to which these artists belong readily explain why etching was with them a favorite means of expression. The ascendancy of French art in the eighteenth century, the hollow grace

of the earlier part of this period, the false classicism in vogue at its close, were fatal to the picturesque *abandon* and the mystery of *chiaroscuro*, which are the principal charms of etching, and, as a consequence, it declined. Nor did the so-called revival of art in Germany, which was brought about by Cornelius and his fellow-students who were gathered together in Rome about the year 1815, have any effect upon the art of etching. With them idea and form were everything; color, and the poetry of light, were subordinate elements. It was quite natural, therefore, that etching did not come to life again until the rise of the Romantic school in France, which once more preached the gospel of color and of individuality.

The series of brilliant names whose bearers have since made their mark as etchers, especially in France, is well known to all lovers of art. (A small collection of etchings by leading modern artists is shown in Second Print Room.) Until within a few years America did little or nothing to swell the contingent. But the present exhibition shows that etching has now taken a strong hold of our artists, and that they practise it in the true spirit.

The great interest which has lately been taken in etching is sometimes looked upon as the result of a new mania, — a “craze” of the same sort as the “keramic craze” or the “decorative craze,” which are held to be its equals in unreasonableness. The fact that the development of etching began so much later here than on the other side, is also adduced to show that its devotees are mere time-serving imitators. If this were

so, it would hardly befit the dignity of an educational institution like the Museum to take cognizance of etching, and thus to lend its aid to the spreading of an absurd fashionable whim. But there is a reason for all things; and if we examine the history of etching we shall be struck with the recurrence of certain phenomena which seem to show that this special manifestation of the art instinct in man, far from being a paradoxical freak, is governed by law quite as much as anything else.

The primitive artist, be he poet, painter, or sculptor, is impersonal. With him the subject is everything. But with the decline of interest in the subject the individuality of the artist gains in importance. Hence the value of etching, at certain times, as the most personal of the multiplying arts. Again, as the importance of the subject declines, more attention is paid to the pictorial qualities of art, — to color and to effects of light and shade. And as etching is such a magician in the expression of these qualities, it stands to reason that it should be most highly valued when they are esteemed of first importance.

In the light of these considerations we can understand why etching should have taken such a grand development under the guidance of Rembrandt; why it should have sprung into life again at the call of the French Romantics; and why its budding should have been so long delayed in our own country. The "gospel of color and individuality" was slow in finding apostles, and still slower in gaining disciples here. The late William Morris Hunt was one of the first to proclaim it, but he hardly lived to see his works bear fruit.

It will be said, perhaps, that this exhibition of etchings by American artists, alongside of many exquisite works which can boldly claim to rank with the best anywhere, shows not only signs of artistic immaturity (owing, in a great measure, to the considerable quantity of "amateur" work admitted), but also of personality running into wilfulness and caprice, and of love for the pictorial, perverted into contempt for the beautiful and the ideal. But it will be well to remember that these are signs of the times ; and that the artist, being a child of his country and his age, can but formulate what lives within the minds of the men and women by whom he is surrounded

S. R. KOEHLER.

The AMERICAN Etchings, numbered from 1 to 527, are arranged in the First and Third Print Rooms.

In the Second Print Room will be found a number of EUROPEAN Etchings, including, among others, the Rembrandts of the Gray Collection, the Liber Studiorum, and examples of many of the more prominent etchers of to-day.

FIRST PRINT ROOM.

AMERICAN ETCHERS.

THOMAS G. APPLETON, Boston.

1. Four Sketches in Greece. 1847.

OTTO H. BACHER, Cleveland.

2. Auf Staufa Bruck. (*American Art Review.*) \$3.00
3. Schleissheim. 3.00
4. Regensburg. 4.00
5. Wörth. 4.00
6. Lustheim. 4.00
- 7-11. Five Views in Venice.

A. BARRY, New York.

After Designs by Chas. H. Miller.

12. Mill at Valley Stream. 10.00
13. Sheep Washing. 10.00
14. Return to the Fold. 10.00
15. Bridgehampton, L. I. 10.00
16. A Rainy Day. 10.00
17. The Blacksmith's Shop. 10.00
18. Old Mill at Springfield, L. I. 10.00
19. At Valley Stream. 10.00
20. A Fisherman's Home. 10.00
21. Title-page. New York and Long Island
Landscapes, etc. 10.00

A. F. BELLOWS, New York.

22. The Messenger. 10.00
23. The Dark Entry, Canterbury. 10.00
24. Artist's Brook, Conway. 6.00
25. Stratford, Conn. 6.00
26. Windsor Castle, from the Thames. 5.00
27. Skaneateles Lake, N. Y. 5.00
28. Old Mill at Oyster Bay. 5.00

FRANK W. BENSON, Salem.

29. Marine.	\$1.00
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A. H. BICKNELL, Malden, Mass.

- 30. Venetian Fisherman.
- 31. Near Annisquam.
- 32. Annisquam River.
- 33. View in Malden.
- 34. Winter. Wood Interior.
- 35. Old Mill.

LOUIS BRAUNHOLD, Chicago.

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|-----------------------------------|------|
| 36. Near Lake View. | 1.00 |
| 37. Clark St. Bridge, Chicago. | 1.50 |
| 38. Life Saving Station, Chicago. | 1.00 |

ALFRED BRENNAN, New York.

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| 39. Divination in Tea Leaves. (<i>American Art Review.</i>) | 3.00 |
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CARL C. BRENNER, Louisville.

- 40. Landscape vignette.
- 41. Landscape vignette.
- 42. Tree Study.
- 43. Forest Interior.

GEO. L. BROWN, Malden, Mass.

- 44-51. Eight Etchings, 1853-54, in frame near door.
Views at Albano, Genzano, Nettune,
Aniceia, and about Rome.
- 52. View near Genzano.
- 53. Cascade at Tivoli.

J. G. CHAPMAN.

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| 54. Ianka. 1843. | Lent by J. M. Falconer. |
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WM. M. CHASE, New York.

55. The Court Jester. (*American Art Review.*) \$2.50

F. S. CHURCH, New York.

56. A Pastoral. 5.00
 56A. A Pastoral. 5.00
 57. The Rehearsal. 5.00
 58. Out for a Morning Bath. 3.00
 59. Silence. 5.00
 60. The Skate. 5.00
 61. A Peep into the Future. 3.00
 62. The Mermaid. (*Am. Art Review.*) 3.00

J. FOXCROFT COLE, Boston.

63. The Companions. 6.00
 64. On the Farm. 6.00
 65. The Abbajona, Winchester, Mass. 5.00
 66. Flock of Sheep. Belgium. 6.00

SAMUEL COLMAN, New York.

67. Cloudy Day in Venice. First proof. 15.00
 68. Durham, England. (*American Art Review.*) 8.00
 69. The Tower of Comares, Alhambra. 8.00
 70. The Pacific Coast. 10.00
 71. Rotterdam, Holland. 5.00
 72. Amsterdam, Holland. 12.00
 73. Old Mill, East Hampton. 10.00
 74. Mt. Desert. 8.00
 75. Japanese Incense Burner. 5.00
 76. The Sacred Bean, Japanese Inro. 5.00

CHAS. G. COPELAND, Boston.

77. Vessels Becalmed.

CHAS. CORWIN (now in Florence).

- 78, 79 Two views in Venice.

F. DUVENECK (now in Florence).

- 80-82 Three views in Venice.

WILLIAM DUNLAP (died 1839). Author of "Arts of Design."

83. Wignell as Darby Lent by J. M. Falconer.

CHAS. HARRY EATON, Chicago.

84.	Silent Thunder.	\$5.00
85.	Wood Scene.	3.00
86.	Afternoon.	1.00
87.	On Spruce Creek.	1.00

J. ELLINGSON, Chicago.

88.	Winter Evening.	1.00
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J. M. FALCONER, Brooklyn, N. Y.

89.	{ "Old Paff," the earliest picture dealer in New York.	3.00
	{ The Earliest Art Centre in New York,	3.00
90.	Home No Longer.	8.00
91.	Kitchen of House where author of "Home, Sweet Home," was born.	10.00
92.	In the Catskills. After Thomas Cole.	8.00
	{ On the Erie Canal.	5.00
93.	{ Negro Huts, Wilmington, N. C. Plate owned by <i>Am. Art Review</i> (one of fifteen autograph proofs)	5.00
94.	The Cottage Window. After G. H. Boughton.	10.00
95.	The Roc's Egg. After E. Vedder.	10.00
96.	Wells and Pumps.	15.00
	{ No. 78 Cross St., Boston, Mass.	10.00
97.	{ Kenilworth Castle, England.	4.00
	{ No. 50 Cross St., Boston, Mass.	10.00
98.	Figures and Landscapes.	15.00

HENRY F. FARNY, Cincinnati.

99.	Japanese subject.
100.	Invitation Cincinnati Etching Club.

HENRY FARRER, New York.

101.	The Old Ferry Bell.	\$12.00
102.	Sunset, New York Harbor.	12.00
103.	On Buttermilk Channel.	12.00
104.	Evening, at a Fishing Station.	12.00
105.	At Red Hook.	8.00
106.	Pottery Beach, L. I.	8.00
107.	Beach, at Bay Ridge.	8.00
108.	Off Quarantine.	8.00
109.	Sunset, on the Coast of Maine.	5.00
110.	On the Hillside.	25.00

GEROME FERRIS, Philadelphia.

111.	Grandma Moran.	5.00
112.	Card Players. After Messonier.	8 00
113.	Mandolin Player. After Fortuny.	5.00
114-16.	Three Etchings. After Fortuny.	10.00
117.	Egyptian Water Carrier.	5.00
118.	Street in Cairo.	5.00
119.	Woman of Tyre.	5.00
120.	After Hervier.	8.00

STEPHEN J. FERRIS, Philadelphia.

121.	Portrait of Thomas Moran.	
122.	Portrait of the Etcher.	
123.	Portrait of Mr. Chas. Henry Hart, of Philadelphia.	
124.	The Cooper. After Edouard Frère.	
125.	Devil's Street, Algiers. After Mouilleron. (<i>American Art Review.</i>)	3.00
126.	Old Clothes Dealer, Cairo. After Gérôme. (<i>American Art Review.</i>)	3.00
127.	Mrs. Philip Nicklin. After Gilbert Stuart. (<i>American Art Review.</i>)	3.00
128.	Mrs. J. Coleman Drayton. After D. Huntington. (<i>American Art Review.</i>)	3.00

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| 129. | Portrait of Gen. James Reynolds. | Lent by <i>Penn.</i> |
| | <i>Hist. Soc.</i> | |
| 130. | Portrait of Col. Wm. Bradford. | Lent by <i>Penn.</i> |
| | <i>Hist. Soc.</i> | |

WILLIAM FORSYTHE, Indianapolis.

- 131. Canal Bridge.
- 132. Canal Culvert.
- 133. Old Bridge.
- 134. An Artist.
- 135. Wyandotte Boy.
- 136. Cedars.

W. FRANQUINET.

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|------|-------------------|------------------------|
| 137. | Henry Clay. 1845. | Lent by J. M. Falconer |
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CHARLES A. FRIES, Cincinnati.

- 138. A Sketch from Nature.

EDWARD M. GAFFNEY, Cincinnati.

- 139. A Sketch from Nature.
- 140. A Sketch from Nature.

EDMUND H. GARRETT, Boston.

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|------|--------------------------------|--------|
| 141. | Brickyards. | \$5.00 |
| 142. | Haycocks. Revere. | 5.00 |
| 143. | Near Mattakeeset. | 5.00 |
| 144. | Sand Dunes, Squibnocket Beach. | 5.00 |
| 145. | On the Marshes. | 3.00 |
| 146. | Gov. Craddock's House. | 3.00 |
| 147. | A Glimpse of Trinity. | 5.00 |
| 148. | Old Oak. | 5.00 |
| 149. | The Old Manse. | 3.00 |

I. M. GAUGENGIGL, Boston.

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|------|---|------|
| 150. | Summer. (<i>American Art Review.</i>) | 2.00 |
| 151. | Mischief. (<i>American Art Review.</i>) | 3.00 |
| 152. | A Revolutionist. | 2.0 |

HENRY B. GAY.

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|--------------------|-------------------------|
| 153. Figure. 1849. | Lent by J. M. Falconer. |
| 154. Figure. | Lent by J. M. Falconer. |

R. SWAIN GIFFORD, New York.

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|--|--------|
| 155. Evening in the Desert. (Plate belongs to Putnam's Sons.) | |
| 156. The Path to the Shore. (Plate belongs to <i>Am. Art Review</i> .) | \$6.00 |
| 157. Coal Pockets, New Bedford, Mass. (Plate belongs to <i>Am. Art Review</i> .) | 6.00 |
| 158. Evening. | 6.00 |
| 159. A Hudson River Tow. | 6.00 |
| 160. Dartmouth Salt Works. | 6.00 |
| 161. Nonquitt Swamp. | 6.00 |
| 162. Padanaram Salt Works. | 10.00 |

MRS. ELIZA GREATOREX, New York.

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| 163. Near the Theatre, Oberammergau. | |
| 164. Church of Oberammergau. | |
| 165. Old Dutch Church, long the Post Office, New York. | |
| 166. The Battery, New York, in Winter. | |
| 167. Chevreuse, Seine et Oise. | |
| 168. Chevreuse, Seine et Oise. | |
| 169. Church, Cernay-la-Ville. | |
| 170. The Cascade, Cernay-la-Ville. | |
| 171. The Pond, Cernay-la-Ville. (<i>American Art Review</i> .) | 2.00 |

W. F. HALSALL, Boston.

- | | |
|---|-------|
| Ten Views in the Boston Harbor. The set. | 15.00 |
| 172. T Wharf. | |
| 173. Fishermen becalmed off Fort Warren. | |
| 174. East Boston from Congress Street Bridge. | |
| 175. Bug Light. | |

- 176. Fishing Boat off Minot Light.
- 177. Boston, from East Boston.
- 178. View Looking East.
- 179. Boston Light and Wharf.
- 180. Cunard Wharf, East Boston.
- 181. Congress Street Bridge from Litchfield Wharf.

FREDERICK A. HETHERINGTON, Indianapolis.

- 182. Poque's Run Culverts.
- 183. The Broken Line.

THOS. E. HIBBEN, Indianapolis.

- 184. Bridge.

J. HENRY HILL, Nyack Turnpike, N. Y.

- 185. Water Mill.
- 186. Landscape.
- 187. Trees.
- 188. Ruins of a Canal Aqueduct, Farmington, Conn.
- 189. Bacharach on the Rhine, after Turner.
- 190. St. Maurice, after Turner.
- 191. Moonlight on the Androscoggin. Etching
and aquatint. (*Am. Art Review.*) \$3.00

G. E. HOPKINS (now in Florence).

- 192. Study, Venice.
- 193. Sotto Portico del Traghetto, Venice.

GEORGE INNESS, New York.

- 194. Landscape.

D. C. JOHNSON.

- 195. Washington Allston. 1843. Lent by J. M. Falconer.

C. F. KIMBALL, Portland, Me.

- 196. Lock at Windham, Me.
- 197. Old Houses at Stroudwater, Me. (*American
Art Review.*) \$2.00
- 198. Milldam near Stroudwater, Me.

DANIEL KOTZ, Chicago.

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|------|--------------------|--------|
| 199. | The Meadow. | \$5.00 |
| 200. | Edge of the Woods, | 1.00 |
| 201. | Evening. | 3.00 |

WALTER F. LANSIL, Boston.

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|----------|--------------------------------|---------------------------------|
| 202. | Market-Boats in Boston Harbor. | 1st plate. |
| 203, 4. | In Boston Harbor. | 2d plate. (In two conditions.) |
| 205-8. | Ships in Boston Harbor. | 3d plate. (In four conditions.) |
| 209, 10. | View in Boston Harbor. | 4th plate. (In two conditions.) |
| 211. | Dredger, Boston Harbor. | 5th plate. <i>Unfinished.</i> |

W. J. LE FEVRE, Dover, N. J.

- | | |
|------|-----------------------|
| 212. | Cow in Landscape. |
| 213. | Evening Landscape. |
| 214. | Foddering Sheep. |
| 215. | Landscape. |
| 216. | Landscape and Cattle. |

PHILLIP LITTLE, Boston.

- | | |
|------|-----------------------------|
| 217. | Summer Squall. |
| 218. | Topsail Schooner in a Calm. |
| 219. | Cutter in a Storm. |

R. LOVEWELL, Chelsea, Mass.

- | | | |
|------|--------------------------------|------|
| 220. | Steamboat Wharf, Nahant, Mass. | 1.25 |
| 221. | Wharf View. | 1.25 |

"I remember the black wharves and the slips."

— *Longfellow.*

CHAS. L. MACDONALD, Chicago.

- | | | |
|------|-----------------|------|
| 222. | Sunday Evening. | 5.00 |
|------|-----------------|------|

WILLIAM E. MARSHALL, New York.

223. On the Heights by Moonlight. View of
New York from Jersey City. \$25.00

JAMES McLAUGHLIN, Cincinnati.

224. Architectural Sketch.
225. Our Regimental Band.
226. The Equestrian Club.

MISS LOUISE McLAUGHLIN, Cincinnati.

227. Portrait. Head of a Young Girl.
228. Portrait. Head of a Young Girl.

L. H. MEAKIN, Cincinnati.

229. A Sketch from Nature.
230. A Sketch from Nature.
231. A Sketch from Life.
232. Canal at Dayton, Ohio.
233. Winter.
234. Sketch from Nature.
235. Sketch from Nature.
236. Night.
237. From an Oil Study, after J. H. Twachtman.
238. Landscape.

MRS. ANNA LEA MERRITT, Philadelphia.

239. View on the Thames, London.
240. Mary Wollstonscraft. After Opie.
241. Ellen Terry, as Ophelia.
242. Louis Agassiz. From a photograph.
243. John de Witt. From an old engraving.
244. Sir Gilbert Scott. From a drawing by Geo.
Richmond, R. A. (*American Art Review*.) \$3.00
245. Ophelia. (*American Art Review*.) 3.00

CHAS. H. MILLER, New York.

246.	Home, Sweet Home. Birthplace John Howard Payne.	\$15.00
247.	Mill at Valley Stream. Plate owned by <i>Am. Art Review</i> .	7.00
248.	Southampton, L. I.	5.00
249.	Cloudy Day.	5.00
250.	A Mill, L. I.	3.00

E. H. MILLER, Washington, D. C.

251.	A Scene on the Eastern Branch, Washington, D. C., on Copper Plate.	7.50
252.	The Fierce Kabibbonokka, from Hiawatha, on Zinc Plate. Dry Point.	7.50
253.	The Path to the Spring. On Zinc Plate.	5.00
254.	The Mosel at Coblenz. " "	3.00
255.	Crossing the Brook. " "	6.00
256.	Home of the Duck. Copper Plate.	7.50
257.	A Summer Afternoon. Zinc Plate.	5.00
258.	October. " "	5.00
259.	{ Dog's Head. Copper Plate.	1.50
	{ Farm House. " "	1.50
260.	Babcock Lake. Zinc Plate.	5.00

J. A. MITCHELL, New York.

261.	Le Nouvel Opera, Paris.	
262.	A Political Marriage. (From the artist's own painting.)	
263.	La Fin de l'Acte.	
264.	Door of an Old French Church.	
265.	Un Egaré. } Part of a set of 10 etchings. A	
266.	Une Erreur. } <i>travers l'Exposition</i> , 1878.	
267.	A Poor Relation.	2.00
268.	Lost in the Snow.	2.00
269.	Dangerous Sailing.	2.00
270.	In a Paris Omnibus.	2.00

CHAS. H. MOORE, Cambridge, Mass.

271. Village of Simplon. Etching and mezzotint. .
Gray Collection.
272. Gathering Storm. Simplon. Etching and mezzo-
tint. *Gray Collection.*
273. Old Doorway. Venice. Etching and mezzotint.
Gray Collection.

THIRD PRINT ROOM.

AMERICAN ETCHERS.

PETER MORAN, Philadelphia.

274.	Low Tide on the Schuylkill.	\$25.00
275.	A Burro Train, New Mexico.	10.00
276.	Morning, Pueblo of Taos, New Mexico.	7.00
277.	In Spanish Taos, New Mexico.	7.00
278.	Evening.	15.00
279.	On the Commons.	7.00
	A Stream in the Meadow. }	
280.	A Country Smithy.	8.00
281.	A Stream by the Willows. }	
282.	Near the Sea.	5.00
283.	The Nearest Way Home.	6.00

MRS. E. MORAN, Philadelphia.

284.	Two Landscapes.
285.	River scene, with wooden bridge.
286.	River scene, with arched bridge.
287.	River scene.
288.	Tree study.

THOMAS MORAN, New York.

289.	The Empty Cradle.	10.00
290.	{ Study of Willows.	5.00
	{ Montauk Ponds, L. I.	5.00

291.	{ The Sounding Sea.	\$10.00
	{ A Bazaar.	5.00
292.	{ Easthampton Beach, L. I.	10.00
	{ A Hillside near the Coast.	5.00
293.	Ku-Ra-Tu, a Pah-Ute Girl.	8.00
294.	{ A Southerly Wind.	5.00
	{ In Northern Arizona.	8.00
295.	The Rainbow.	5.00
296.	Above Tower Falls, Yellowstone Park.	12.00
297.	Bridge and Trees, Satin print.	8.00
298.	Bridgehampton Road, L. I.	15.00

MRS. M. NIMMO MORAN, New York.

299.	Old Bridge at Easton, Pa.	5.00
300.	Easthampton Barrens.	10.00
301.	A Goose Pond, Easthampton, L. I.	6.00
302.	Twilight.	10.00
303.	An Old Homestead, Easthampton, L. I.	10.00
304.	Bridge over the Delaware at Easton, Pa.	15.00
305.	Solitude. (<i>Am. Art Review.</i>)	2.50

J. C. NICOLL, New York.

306.	Burned Pines.	1.75, not mounted.
307.	Cedars, Ocean Beach, N. J.	1.75, "
308.	Near Portland, Me.	1.75, "
309.	On the Hilltop.	1.75, "
310.	Sunrise near Providence.	1.75, "
311.	Moonlight.	1.75, "

JOHN H. NIEMEYER, New Haven.

312.	R. W. Emerson.	5.00
313.	" Where."	2.00
314.	" Tuny."	3.00
315.	W. M. Hunt.	5.00
316.	By the Seashore.	7.50

MISS H. FRANCES OSBORNE, Peabody, Mass.

317. Marblehead Neck.	}	Proofs, \$1 each. India Proofs, each, \$1.50
318. A Mountain Stream.		
319. Railroad Track.		
320. Old Coal Wharves.		
321. Sunset.		
322. October Afternoon.		
323. Pennsylvania Pier, Salem.		
324. The Musicians.		

STEPHEN PARRISH, Philadelphia.

325. Evening.	7.00
326. Old Fish House, Gloucester.	6.00
327. Gloucester Harbor, Morning.	8.00
328. East Gloucester, Mass.	8.00
329. Twilight. Low Tide.	10.00
330. A Bit of Marblehead.	10.00
331. Getting Under Weigh.	6.00
332. Marblehead from the Harbor.	7.00
333. On the Annisquam.	6.00
334. Sunset, Gloucester Harbor.	7.00

JOSEPH PENNELL, Philadelphia.

335. Momie Saurkraut's Row.	15.00
336. Old Houses, Queen's Street.	8.00
337. At Chestnut Street Bridge.	9.00
338. Old Stairs, Water Street.	10.00
339. A Sketch from Nature.	7.00
340. Plynlemmon Court.	5.00
341. The Plow Inn.	10.00
342. Red Horse Inn Yard.	7.00
343. Dickinson House, Trenton, N. J.	5.00
344. Callowhill Street Bridge.	10.00

C. A. PLATT, New York.

345. Gloucester Harbor.	3.00
346. Loading Up.	3.00

347.	Clover Market, Cairo, after G. H. Hall.	\$3.00
348.	Fishermen's Homes.	4.00
349.	Fish Houses, Gloucester.	4.00
350.	Twilight.	5.00

H. R. POORE, Philadelphia.

351.	The Convalescent.	6.00
352.	A Race with the Storm.	6.00
353.	Marble Yard.	6.00

HENRY W. RICE, Boston.

354.	Twilight.	1.50
355.	Sketch near Dover, N. H.	1.00

F. DEB. RICHARDS, Philadelphia.

356.	By the Road.	2.00
357.	French Challet.	2.00
358.	McVeytown, Pa.	2.00
359.	On the Brandywine.	2.00
360.	The Artist's Retreat, McVeytown.	2.00
361.	Saw Mill, McVeytown.	2.00
362.	The Inlet, Atlantic City.	2.00
363.	Old Mill, at Nesquehoning.	2.00
364.	Study from Nature.	2.00
365.	On the Juniata.	2.00

H. H. ROBINSON, Boston.

366.	A Forest Road.	3.00	} \$10 a set.
367.	Campton Bridge.	3.00	
368.	Mill and Bridge.	3.00	
369.	Mill by Moonlight.	3.00	
370-5.	Seven Views in Brookline, Mass.	The set,	10.00

W. ROSENBERG (now in Florence).

376.	Venice.
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JOS. F. SABIN, New York.

- | | | |
|------|---------------------------------|--------------------------------|
| 377. | Oriental Vase. | |
| 378. | Watteau Plate. | |
| 379. | John Stuart Mill. | Proofs, \$5.00; plain, \$3.00. |
| 380. | Walton on the Thames. | Etched from Nature |
| | on copper. | |
| 381. | Kingston on the Thames. | Etched from Nature |
| | on copper. | |
| 382. | Windsor Castle. | |
| 383. | Richmond. | |
| 384. | Burham, and St. Paul's, London. | |
| 385. | Hampton Court. | |
| 386. | Greenwich. | |
- A set, 8 plates, \$8.00.
India Paper, \$10.00.

WILLIAM SARTAIN, New York.

- | | | |
|------|-----------------|--------|
| 387. | A Quiet Moment. | \$8.00 |
|------|-----------------|--------|

ALEX. SCHILLING, Chicago.

- | | | |
|------|---------------------------|------|
| 388. | A Wisconsin Roadside. | 5.00 |
| 389. | Hay Ricks. | 2.00 |
| 390. | A Lowery Day in November. | 5.00 |
| 391. | Edge of the Marsh. | 2.00 |
| 392. | A Country Road. | 4.00 |

S. A. SCHOFF, Newtonville, Mass.

- | | | | |
|------|---------------------------------------|---------------------------------|------|
| 393. | Portrait of Mrs. Chas. Francis Adams. | After | |
| | Wm. M. Hunt. | (<i>American Art Review.</i>) | 3.00 |
| 394. | The Sea Serpent. | After Elihu Vedder. | |
| | (<i>American Art Review.</i>) | | 3.00 |

MISS MATTIE SCUDDER, Cincinnati, O.

- | | |
|------|------------|
| 395. | Landscape. |
| 396. | Landscape. |

R. M. SHUMAN, New Haven.

397. Landscape.

O. SIMPSON, Philadelphia.

398. Marine subject.

399. Marine subject.

400. Marine subject.

401. Marine subject.

402. Coast view.

403. Coast view.

404. Coast view.

405. Sunset.

JAMES D. SMILLIE, New York.

408. The Way to the River. M. F. A.

409. Old Cedars, on the Coast of Maine. M. F. A.

Unsigned proofs from *American Art Review*. \$3.00

410. Landscape and Sheep, after Jacque. (*American Art Review*.) 3.00

411. Up the Hill. (*American Art Review*.)

412. Cedars by Moonlight. M. F. A.

C. H. TURNER, Boston.

413. Study Head. After David Neal. \$4.00

414. Court Jester. After Wm. M. Chase. 4.00

415. Head.

416. Wm. M. Hunt.

417. Figure.

418. "Gone."

J. H. TWACHTMAN, Cincinnati.

419-24. Six studies.

KRUSEMAN VAN ELTEN, New York.

425. On the Shepang River. Plate owned by *Am. Art Review*. 6.00

426. In the Grove, 6.00

427.	The Mountain Road.	\$6.00
428.	Morning in Holland.	5.00
429.	Grain Field in Holland.	5.00
430.	Beech Tree.	5.00
431.	A Bit of Country Life.	5.00
432.	Landscape in Holland.	5.00
433.	Oat Fields in Connecticut.	4.00
434.	The Old House on the Hilltop.	4.00

CHARLES VOLKMAR, Greenpoint, L. I.

435.	Old Oak, Vichy, France. Salon of '75.	5.00
436.	Ford on the Seine. Salon of '75.	5.00
437.	The Watering Place. Salon of '79.	5.00
438.	Wood Cart, Fontainebleau. Salon of '79.	5.00
439.	Cadzo Forest, Scotland. Salon of '79.	5.00
440.	After Painting at the Paris Exposition of '78.	4.00
441.	The Duck Pond.	2.00
442.	Landscape with Cattle.	2.00
443.	The Wood Gatherer.	2.00
444.	The Quiet Spot.	5.00

CHAS. A. WALKER, Boston.

445.	By the River Bank. After a drawing by A. H. Bicknell. Signed proofs.	10.00
	India impressions.	5.00
446.	Portrait of Sarah Bernhardt. Artist's Proof.	25.00
	India Proof.	5.00
447.	Portrait of W. M. Hunt.	2.50
448.	"When Age Steals On." From J. & J. G. Low, Art Tile.	
449.	Meditation. From J. & J. G. Low, Art Tile.	
450.	"1600." From J. & J. G. Low, Art Tile.	

A. W. WARREN (died 1873).

451 to 460.

A set of thirteen lent by Mrs. A. W. Warren, Water-
ville, N. Y. The set, 12.00

W. W. WEEKS. On sheet with No. 137.

461. Boy Reading. 1849. Lent by J. M. Falconer.

WILLIAM WELLSTOOD, New York.

462. Old Grist Mill, after Inness. \$10.00

463. Saco River Valley, after Geo. Inness. (*American Art Review.*) 3.00

WILLIAM WELLSTOOD, Jr., New York.

464. Old Saw Mill, after Van Elten. 10.00

T. M. WENDEL (now in Florence).

465. Old Palace, Venice.

466. Gateway, Venice.

JAMES WHISTLER, London.

Scenes on the Thames.

467. Black Lion Wharf. *Gray Collection.*

468. Wapping Wharf. "

469. The Forge. "

470. Wapping. "

471. The Lime Burners. "

472. Eagle Wharf. "

473-6. Etchings in Brittany. "

EDWIN WHITE. On sheet with No. 137.

477. Head of an Old Man. 1849. Lent by J. M. Falconer.

478. " " " finished with dry point.
Lent by J. M. Falconer.

VIRGIL WILLIAMS and his Pupils, San Francisco.

Lent by W. H. Whitmore.

479. Mountain Road. Virgil Williams.

480. Birds. Virgil Williams.

481. Birds. Virgil Williams.

- 482. In the Garden. Miss Eva Withrow.
- 483. A River View. J. S. Kirk.
- 484. Boats. Unknown.

WILLIAM WILSON. On sheet with No. 153.

- 485. George Washington. 1849. Lent by J. M. Falconer.

ROBERT R. WISEMAN, New Haven.

- | | |
|------------------------------------|---------|
| 486. Tomlinson Bridge, New Haven. | \$10.00 |
| 487. Light House Point, New Haven. | 10.00 |
| 488. Dog and Game. | 10.00 |
| 489. Portrait of a Terrier. | 5.00 |
| 490. Landscape. | |
| 491. Weeds. | |
| 492. Landscape. | |
| 493. Cow and Calf. | |
| 494. Dog's Head. | |
| 495. Bull's Head. | |

L. M. YALE, M. D., New York

Sketched on copper, directly from Nature.

- 496. Quissett Harbor, Mass.
- 497. At Manhattan Beach.
- 498. At Wood's Holl, Mass.
- 499. At Larchmont Manor, N. Y.
- 500. "Unimproved Property," New York City.
- 501. Falmouth, Mass.
- 502. Montclair, N. J.
- 503. Old Tupelo Tree.
- 504. Scrub Oak, Quissett Harbor, Mass. (etched in bath, dark to light process).

DANIEL S. YOUNG, M. D., Cincinnati.

- 505. Old Bridge at Riverside.
- 506. Minnesota Home.
- 507. Old Elm.
- 508. The Wash.

- 509. On Elk River, Alabama.
- 510. Walnut Hill, near Cincinnati.
- 511. Schoharie Creek, New York.
- 512. Young's Lake, New York.
- 513. Eden Park, Cincinnati.
- 514. Jackson's Brook, New York.

DRY POINT.

- 515-16. Two plates. Peter Moran.

WORKING PROOFS.

- 517-18. Old Cedars. By Jas. D. Smillie First and second working proofs. (*See No. 409.*)
- 519-20. Saco River Valley. By Wm. Wellstood, after Geo. Inness. First, second, and third working proofs. (*See No. 463.*)

STATES.

The Farm Lane. By Jas. D. Smillie.

- 521. First state.
- 522. Second state.
- 523. Third state.

PRINTING.

- 524. A. Etching by J. Henry Hill, printed "clean."
B. The same etching on Japan paper, printed "with retroussage."
- 525. A. Etching by Rajon, printed "clean."
B. The same etching printed "with retroussage."
- 526. A. Etching by R. Swain Gifford, printed on the roller press.
B. The same etching printed on the type press.
- 527. A. Woodcut by G. Kruell, after E. Vedder, printed on the type press.
B. The same cut, printed on the roller press.

PRESS. — Case of tools, materials, etc.

The numbers following were received too late for insertion in proper order.

ROBERT BLUM, New York.

528. A Difficult Place. M. F. A.

ARTHUR CUMMINGS, New Bedford.

529.	Point Road, New Bedford, Mass.	\$5.00
530.	Quissett, Mass. Four sketches.	Each, 2.50
531.	Coal Pockets, New Bedford.	2 50
532.	Sketch Wood's Holl.	2.50
533.	Sketch Seconnet.	2.50

EDWIN FORBES.

534.	Through the Wilderness.	} Lent by <i>Estes & Lauriat</i> . Set of forty plates, \$25, plain; \$50, India proof.
535.	The Lull in the Fight.	

PENN HISTORICAL SOCIETY. Specimens of work etched for their publications.

536. Fair Hill, Norris Family.
537. Old Rising Sun Inn, Germantown Road.
538. Stenton, residence of James Logan.
539. Nice Town Bridge, Germantown Road.

CHARLES C. PERKINS, Boston.

540-544. Five Plates from "Italian Sculptors," and
"Tuscan Sculptors."

CHARLES A. VANDERHOOF, New York.

545.	Dordrecht, Holland.	
546.	River Bank.	Lent by <i>J. W. Huffington</i> , \$5.00
547.	Astoria Ferry.	" " 5.00
548.	Sketch.	" " 5.00

A. P. MARTIAL.

549. A Letter on Etching in Five Sheets.
Lent by *Charles C. Perkins*.

SECOND PRINT ROOM.

EUROPEAN ETCHERS.

REMBRANDT VAN RYN, b. near Leyden, 1606.
d. at Amsterdam, 1669.

Eighty prints belonging to the *Gray Collection*.

Case I.

- | | | |
|------|--|--------|
| 550. | The Blind Fiddler led by his Dog. 2d state. | B. 138 |
| 551. | Christ driving the Money-changers from the Temple. Between 1st and 2d state. | B. 69 |
| 552. | Rembrandt, bust in an oval. 3d state. | B. 23 |
| 553. | Virgin and Child in Clouds. Early impression. | B. 61 |
| 554. | The Triumph of Mordecai. Fine impression, full of burr. | B. 40 |
| 555. | A Beggar Couple by a Mound. Between 3d and 4th states. | B. 165 |
| 556. | Rest in Egypt. Delicate impression. | B. 58 |
| 557. | Descent from the Cross. A night piece. | B. 83 |
| 558. | Descent from the Cross. A sketch. | B. 82 |
| 559. | Ecce Homo. | B. 77 |
| | 1st state of the finished plate. | |

Case II.

- | | | |
|------|---|-------|
| 560. | Christ and the Samaritan Woman. 1st state. | B. 71 |
| 561. | The Presentation in the Temple. Early impression. | B. 51 |
| 562. | The Good Samaritan. | B. 90 |
| 563. | Christ Disputing with the Doctors. | B. 64 |
| 564. | Abraham Sending Away Hagar. | B. 30 |
| 565. | The Tribute Money. Third state. | B. 68 |

- | | | |
|------|--|-------|
| 566. | Abraham Entertaining the Three Angels. | B. 29 |
| 567. | Abraham's Sacrifice. | B. 35 |
| 568. | The Return of the Prodigal Son. | B. 91 |
| 569. | The Deposition from the Cross. 2d state. | B. 81 |

Case III.

- | | | |
|------|--|--------|
| 570. | A Man Playing Cards. | B. 136 |
| 571. | The Same — retouched. | |
| 572. | Christ Preaching, called “Le petit La
Tombe.” 2d state. | B. 67 |
| 573. | Coppenol. The Large Portrait.
Superb impression; very rich. | B. 283 |
| 574. | A Beggar Family before the Door of a
House. | B. 176 |
| 575. | The Persian. | B. 152 |
| 576. | The Nail Cutter or Bathsheba. | B. 127 |

Case IV.

- | | | |
|------|---|---------|
| 577. | Portrait of an old woman sitting with her
hands crossed before her, looking to the
right. | B. 343 |
| 578. | Portrait of an old woman sitting with her
hand on her breast. 2d state. | B. 348. |
| 579. | The Crucifixion. An oval plate. | B. 79 |
| 580. | Jacob lamenting the Death of Joseph. | B. 33 |
| 581. | The Flight into Egypt : a night piece. 2d state. | B. 53. |
| 582. | The Star of the Three Kings : a night piece. | B. 113 |
| 583. | St. Jerome in his Chamber : a night piece.
2d state. | B. 105. |
| 584. | The Scholar meditating by his Lamp. 3d state. | B. 148. |
| 585. | Death of the Virgin. | B. 99 |
| 586. | Our Lord Crucified between the two Thieves.
“The Three Crosses.” 3d state. | B. 78. |

“The moment represented is the conclusion of the three hours’ agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the cross. There is an effect of something startling and unexpected about the whole of

this superb composition; the figure on the cross is not of one dying, but of one just dead; the hardly closed eyes and fallen jaw, displaying the teeth, testify that the end has come. Upon the instantaneous return of the light the centurion falls upon his knee, the Virgin sinks backwards in a swoon; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam; one spectator covers his face with his hands, others look back with a movement of affright; two of the Jews who had derided the sufferer turn away to escape; even a dog, seen at the left, turns its head in terror as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master."

587.	St. Jerome Kneeling.	B. 102
588.	St. Jerome Sitting by a Tree.	B. 100
589.	A Jew with a High Cap.	B. 133
590.	A Pole with Cane and Sword. 2d state.	B. 141

Case VI.

591.	Oriental Head, — called the Portrait of Cats.	B. 236
592.	Jan Lutma. 2d state.	B. 276
593.	The same, — with more work. 2d state.	B. 276
594.	Renier Ansloo.	B. 271
595.	Clement de Jonghe. 1st state.	B. 272
596.	Cornelius Silvius.	B. 280
597.	Man with a Square Beard and Split Fur Cap.	B. 265
598.	Old Man with a Large Beard and Fur Cap.	B. 262
599.	Christ Healing the Sick. Called the Hundred-Guilder Piece. 1st state.	B. 74

An impression not strong or early of Bartsch's first state of the plate, with a pear-shaped arch in the background over the Saviour's head.

600.	The Same. 2d state.	B. 74
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With additional work by Rembrandt before the retouch of Capt. Baillie. The additional shading of the

background covers the design of the arch. Brilliant impression; full of burr.

According to Bartsch, the title of "Hundred-Guilder Piece" came in this way: "A dealer in Italian prints offered some engravings by Marcantonio to Rembrandt, fixing the price of the whole at one hundred florins, but Rembrandt, instead of purchasing them, proposed an exchange of this print, which was accepted, and the dealer departed, contented with his bargain." This version is, however, not fully proven.

Cases V. and VII.

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|------|---|--------|
| 601. | A Man under a Trellis. | B. 257 |
| 602. | A Young Couple walking, surprised by Death. | B. 109 |
| 603. | A Young Man Musing. | B. 268 |
| 604. | A Woman Sitting before a Stove. 4th state. | B. 197 |
| 605. | Uytenbogaert "The Gold-Weigher." 2d state. | B. 281 |
| 606. | "The Burgomaster Six." B. 285, between 1st and 2d states. | |

Impression on Japan paper before the inscription in the margin at the left corner. Rare and precious impression, in fine condition.

"The plate of this beautiful portrait is still in existence, owned by Mr. J. P. Six, of Amsterdam. As an example of etching, this print will repay long and careful study. The accuracy of eye and hand requisite to work up the shadows was something marvellous. The lines cross and recross in every imaginable direction, but are never confused. The shadows, even in their very deepest, are transparent, and the amount of work in the whole print astonishing."

- | | | |
|------|---|--------|
| 607. | Head of Rembrandt, with Frizzled Hair. | B. 8 |
| 608. | Bust of Rembrandt, with Fur Cap and Robe. | B. 14 |
| 609. | Old Man with Bald Head. 2d state. | B. 324 |
| 610. | Old Man with Large Beard and Fur Cap. | B. 312 |
| 611. | Doctor Faustus. | B. 270 |
| 612. | Woman preparing to Dress after Bathing. 2d state. | B. 199 |
| 613. | Young Haaring. 4th state. | B. 275 |

CASE VIII.

- | | | |
|------|---|--------|
| 614. | Landscape, with a Mill, a Sail seen
above a Cottage. | B. 226 |
| 615. | Rembrandt's Mill. | B. 233 |
| 616. | "The Three Trees,"—landscape.
Charming and brilliant impression, with burr
in the sky, but with an artificial margin. | B. 212 |
| 617. | St. Catherine, frequently called "The Little
Jewish Bride." | B. 342 |
| 618. | Abraham caressing Isaac. | B. 33 |
| 619. | Head of an Old Woman, called "Head of
Rembrandt's Mother." 2d state. | B. 351 |
| 620. | Return from Egypt. | B. 60 |
| 621. | Landscape, with a Sportsman. 1st state. | B. 211 |
| 622. | A village by the high road,— "Les Trois
Chaumieres." 1st state. | B. 217 |
| 623. | Landscape, with a Draughtsman. | B. 219 |
| 624. | The Negress. | B. 205 |

Case IX.

- | | | |
|------|---------------------------------|--------|
| 625. | The Annunciation. 3d state. | B. 44 |
| 626. | The Stoning of St. Stephen. | B. 97 |
| 627. | The Pancake Woman. | B. 124 |
| 628. | Landscape, with a Cow Drinking. | B. 237 |
| 629. | Rembrandt and his Wife. | B. 19 |

Case X.

VAN DYCK: b. Antwerp, 1599 ; d. London, 1641.

- | | | |
|------|-----------------------------|-------------------------|
| 630. | Jan de Wael, painter. | <i>Gray Collection.</i> |
| 631. | Adam Van Noort, painter. | " |
| 632. | Jan Snellinx, painter. | " |
| 633. | Erasmus of Rotterdam. | " |
| 634. | Pieter Breughel, painter. | " |
| 635. | Jane Breughel, painter. | " |
| 636. | Frans Franck, painter. | " |
| 637. | Jodocus de Momper, painter. | " |

638. Lucus Vorsterman, engraver.

639. Justus Suttermans, painter.

640. Paul Pontius, engraver.

Case XII.

LEOPOLD FLAMENG.

641. The Night Watch, after Rembrandt.

Lent by *C. C. Perkins.*

JULES JACQUEMART.

642. The Squirrel and the Fly. Lent by *C. C. Perkins.*

PAUL RAJON.

643. Portrait of Murillo. Printed plain, and with
retroussage.

MAXIME LALANNE.

Lent by *C. C. Perkins.*

644. Landscape.

645. Landscape.

J. L. E. MEISSONNIER: b. 1813.

646. Man Seated, Smoking. Lent by *C. C. Perkins.*

CHARLES FRANÇOIS DAUBIGNY: b. 1817, d. 1878.

647. Sheep. Lent by *C. C. Perkins.*

FÉLIX BRACQUEMOND: b. 1833.

648. "Les Canards ont bien passé." Lent by *C. C. Perkins.*

LOUIS MAROY.

649. Landscape. Soft ground etching.

Lent by *S. R. Koehler.*

651. The Officer.

B. 11.

Cases XVI. and XVIII.

CH. MÉRYON. Eaux Fortes de Paris. 17 etchings.

Lent by *C. C. Perkins*, viz. :

- 652. Rue des Mauvais Garçons.
- 653. Le Stryge.
- 654. St. Étienne du Mont.
- 655. Under the Arch. Pont Notre Dame.
- 656. Rue de la Tixeranderie.
- 657. Profile of Méryon, after Bracquemond.
- 658. The Towers of Notre Dame.
- 659. The Gallery of Notre Dame.
- 660. Le Conciergerie.
- 661. Title-page, "Eaux-fortes de Paris."
- 662. Coat of Arms. Paris.
- 663. Pauvre-pompe Notre Dame.
- 664. Pont-au-change.
- 665. Pont-au-change. 2d state. Gift of E. W. Hooper.
- 666. Pont Neuf.
- 667. Apse of Notre Dame.
- 668. La Pompe Notre Dame.
- 669. The Morgue.

Case XIV.

S. LUMB DEN PROP. RT.

- 670. The Wreck. Lent by *J. Eastman Chase*. \$36.00

MAXIME LALANNE.

- 671. Rebuilding Paris. Lent by *J. Eastman Chase*. 6.00

J. B. COROT: b. 1796 ; d. 1875.

- 672. Souvenir of Italy.
Lent by *J. Eastman Chase*. 45.00

THÉODULE RIBOT.

- 673. Un Contrebandier. Lent by *J. Eastman Chase*. 7.50

EUGÈN DELACROIX: b. 1799 ; d. 1863.

674. Arabes d'Oran. Lent by *J. Eastman Chase*. \$1.50

P. E. T. ROUSSEAU: b. 1812 ; d. 1867.

675. Le Plateau de Belle Croix.

Lent by *J. Eastman Chase*. 18.00

Case XI.

ADOLPHÉ APPIAN.

676. Wood and Water. Lent by *J. Eastman Chase*. 12.00

J. H. BRADLEY.

677. On the Way to Torcello.

Lent by *Messrs. Doll & Richards*. 12.00

Case XIII.

HUBERT HERKOMER.

678. Grace Before Meat.

Lent by *Messrs. Doll & Richards*. 30.00

JULES JAQUEMART: b. 1837 ; d. 1880.

679. The Soldier and the Laughing Girl, after van der Meer. Lent by *S. R. Koehler*.

680. Trépied Ciselé par Gouthière.

Lent by *J. Eastman Chase*. 2.00

Case XV.

LEOPOLD FLAMENG.

681. Stormy Sea, after Jacob Ruysdael.

Lent by *S. R. Koehler*.

682. Christ Blessing Little Children, after Rembrandt.

683. Portrait, after Rembrandt.

Cases XVII. and XIX.

CHARLES E. JACQUE.

684-691. Eight etchings.

*Boston Athenæum.**Case XX.*

HAIG.

692. The Quiet Hour. Lent by *J. Eastman Chase*. \$60.00

A. P. MARTIAL.

693. Wood. Lent by *J. Eastman Chase*. 18.00

EDWIN EDWARDS, b. 1823 ; d. 1879.

694. The Falcon at Gravesend.

Lent by *J. Eastman Chase*. 10.00695. Plymouth. Lent by *J. Eastman Chase*. 10.00696. Trivillet Vale. Lent by *J. Eastman Chase*. 18.00*Cases XXI., XXII., XXIII.*

FRANCIS SEYMOUR HADEN, London.

697. Chateau of Kilgaren, upon the Teivy.

Gray Collection.

698. The Watering Place. “

699. House of the Blacksmith Benj. Davis. “

700. Thomas Haden, after Wright of Derby. “

701. Shepperton on the Thames. “

702. Lord Harrington's House. “

703. Kew on the Thames. “

704. Evening. “

705. Egham on the Thames. “

706. Railway Works at Brentford. “

707. Suburb of Old Chelsea. “

708. Fulham on the Thames. “

709. Sunset on the Thames. “

710. The Towing Path. “

711.	Out of Study Window.	<i>Gray Collection.</i>
712.	The Thames at Battersea.	"
713.	Entrance of the Chateau of Mylton.	"
714.	The Teivy at Newcastle in Emlyn.	"
715.	The Duck Pond.	"
716.	Kidwelly.	"
717.	Brentford Ferry on the Thames.	"
718.	Sunset in an Irish Park.	"
719.	Terrace. Richmond Park.	"
720.	Flood Gates at Egham.	"
720 A.	Calais Pier, after Turner.	"

Cases XXIV. and XXVII.

R. S. CHATTOCK.

721.	Landscape with River.	
	Lent by <i>J. Eastman Chase.</i>	\$12.00

WILLIAM UNGER.

Lent by *S. R. Koehler.*

722.	Madonna with Saints, after Rubens.	
723.	The Pasture, after Paul Potter.	
724.	Frank Duveneck, after Wm. M. Chase. (<i>Am. Art Review.</i>)	\$3.00
725.	Portrait of Rembrandt.	
726.	Beach at Scheveningen, after A. van de Velde.	
727.	Landscape with Ruins, after Rembrandt.	
728.	Kleopatra, after Titian.	
729.	The Fall, after Palma-Vecchio.	
730.	Young Lady in Black, after A. van Dyck.	
731.	Madonna of the Pesaro Family, after Titian.	

Case XXV.

THEOPHILE NARCISSE CHAUVEL.

732.	The Willows. After Corot.	
	Lent by <i>Messrs. Doll & Richards.</i>	\$37.50
733.	The Pond. After Corot.	
	Lent by <i>Messrs. Doll & Richards.</i>	75.00

Case XXVI. and XXVIII.

CHARLES ALBERT WALTNER.

734. The Wayfarer. *Messrs. Doll & Richards.*735. Love and Riches. After Vely (parchment proof). Lent by *Messrs. Doll & Richards.* \$112.50

CHARLES LOUIS COUNTRY.

736. Landscape with Cattle. After Van Marcke.
(Parchment proof.)Lent by *Messrs. Doll & Richards.* 112.50

MARIO FORTUNY: b. 1838; d. 1874.

737. Anachorete. Lent by *J. Eastman Chase.* 12.00

JAMES TISSOT.

738. Lent by *Messrs. Doll & Richards.* 60.00

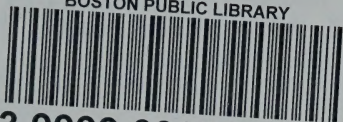
ALEXANDRE GABRIEL DE CAMPS: b. 1803; d. 1860.

739. Donkeys. Lent by *J. Eastman Chase.* 6.00*In centre of the Room.*

J. M. W. TURNER: b. 1775; d. 1851.

740 to 769. Thirty plates from the *Liber Studiorum.*Etching and mezzotint. *Gray Collection.*

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